

INDEX FOR VOLUME XXIII

- Ames, Winslow, review of: J. E. Schuler, ed., *Great Drawings of the Masters*, p. 256.
- Anacreontic after Titian, Thomas B. Brumbaugh, p. 279.
- Arias, Paolo Enrico and Max Hirtner, *History of 1000 Years of Greek Vase Painting*, review by Saul S. Weinberg, p. 260.
- Armory Show: A Review, The, Frank Anderson Trapp, p. 2.
- Arnheim, Rudolf, *Picasso's Guernica: The Genesis of a Painting*, review by Carla Gottlieb, p. 266.
- Arnstine, Donald G., *Unfinished Business in Education in the Arts*, p. 24.
- Art Bulletin at Fifty, The, Millard Meiss, p. 230.
- Artist-Teacher in America, Gibson Byrd, p. 130.
- Baldinger, Wallace S., Review of: Evelyn McCune, *The Arts of Korea: An Illustrated History*, p. 82.
- Beginnings and Ends, Joseph Ishikawa, p. 144.
- Belz, Carl, *Man Ray and the New York Dada*, p. 207.
- Blunt, Anthony and Phoebe Pool, *Picasso, The Formative Years: A Study of his Sources*, Review by Van Deren Cox, p. 318.
- Books Received, p. 90, 188, 268, 330.
- Book Reviews, p. 74, 172, 256, 318.
- Bregel and the Revolt of the Netherlands, Irving L. Zupnick, p. 283.
- Brumbaugh, Thomas B., *Anacreontic after Titian*, p. 279.
- Byrd, Gibson, *The Artist-Teacher in America*, p. 130.
- CAA Annual Meeting, p. 95, 191, 248, 334.
- Chappuis, Adrian, *Die Zeichnungen von Paul Cezanne im Kupferstichkabinett Basel*, Review by Alfred Neumeyer, p. 182.
- Charlson, Price, *Distortion*, p. 127.
- Child, Irvin L. and Joseph Slate, *The Preconceptual Eye*, p. 27.
- Coke, Van Deren, Review of: Anthony Blunt and Phoebe Pool, *Picasso, The Formative Years: A study of his sources*, p. 318.
- Coke, Van Deren, *Taos and Santa Fe: The Artist's Environment*, Review by David Gebhard, p. 262.
- College Art News, p. 64, 166, 250, 312.
- College Museum Notes, p. 46, 146, 232, 298.
- Colt, Priscilla, Review of: George Kubler, *The Shape of Time: Remarks on the History of Things*, p. 78.
- Complete Library of World Art, Review by Theodore E. Klitzke, p. 84.
- Concerning the So-called G Group, Werner Graeff, p. 280.
- Cooper Union Museum, Edward Kallop, p. 117.
- Copyright and Art, Carla Phelps, p. 120.
- Dissertations, p. 94.
- "Distortion," Price Charlson, p. 127.
- Dorra, Henri, Review of: James Thomas Flexner, *That Wilder Image: The Paintings of America's Native School from Thomas Cole to Winslow Homer*, p. 184.
- Downing, George E., Review of: Alfred Werner, *Modigliani the Sculptor*, p. 88.
- Ecker, David W., Review of: David Manzella, *Educationists and the Evisceration of the Visual Arts*, p. 319.
- Effect of Recent Art Upon the Teaching of Art, Allan Kaprow, p. 136.
- Eisendrath, William N., Jr., *The Washington University Collections*, p. 292.
- Elsen, Albert E., *Purposes of Art*, Review by Alfred Moir, p. 258.
- Farwell, Beatrice, *Films on Art: A Report from Ottawa*, p. 38.
- Farwell, Beatrice, *Films on Art in Education*, p. 39.
- Feininger, New Lyonel Feininger Archive at Harvard, p. 164.
- Fern, Alan M., Review of: Ruari McLean, *Victorian Design and Colour Printing*, p. 321.
- Films on Art: A Report from Ottawa, Beatrice Farwell, p. 38.
- Films on Art in Education, Beatrice Farwell, p. 39.
- Flemming, Hans Theodor, F. K. Gotsch, Review by J. P. Hodin, p. 322.
- Flexner, James Thomas, *That Wilder Image: The Paintings of America's Native School from Thomas Cole to Winslow Homer*, Review by Henri Dorra, p. 184.
- Forgotten Art of Max Liebermann, The, Alfred Werner, p. 214.
- From Symbolism to Cubism: The Abbaye of Creteil, Daniel Robbins, p. 11.
- Gebhard, David, Review of: Van Doren Coke, *Taos and Santa Fe: The Artist's Environment*, p. 262.
- Gebhard, David, Review of: Sigfried Giedion, *The Eternal Present: The Beginnings of Art*, p. 172.
- Gebhard, David, Review of: Paul S. Wingert, *Primitive Art: Its Traditions and Style*, p. 79.
- Giedion, Siegfried, *The Eternal Present: The Beginnings of Art*, Review by David Gebhard, p. 172.
- Gorky's Debt to Gaudier-Brzeska, Nick Dante Vaccaro, p. 33.
- Gottlieb, Carla, Review of: Rudolf Arnheim, *Picasso's Guernica: The Genesis of a Painting*, p. 266.
- Graeff, Werner, *Concerning the So-called G Group*, p. 280.
- Graham, James Walter, *The Palaces of Crete*, Review by Saul S. Weinberg, p. 79.
- Gray, Camilla, *The Great Experiment: Russian Art 1863-1922*, Review by Kenneth C. Lindsay, p. 182.
- Gregory, Bruce, *Leger's United Nations' Murals*, p. 35.
- Grommelt, Carl and Christine von Mertens, *Das Dobnassche Schloss Schlobitten in Ostpreussen*, Review by Ernst Scheyer, p. 86.
- Grubar, Francis S., *William Ranney: Painter of the Early West*, Review by Laurence E. Leite, p. 260.
- Gruenewald and the Chicago Portrait, Martin F. Schloss, p. 10.
- Hay, Dennis, *The Italian Renaissance in its Historical Background*, Review by Selma Pfeifferberger, p. 172.
- Harold, Margaret, *Prize-Winning Paintings*, Review by Robert O. Parks, p. 326.
- Hibbard, Howard, Review of: Ellis K. Waterhouse, *Italian Baroque Painting*, p. 86.
- Hodin, J. P., *The Visual Arts and Judaism*, p. 222.
- Hodin, J. P., Ed., *Bekenntnis zu Kokoschka: Erinnerungen und Deutungen*, Review by Alfred Neumeyer, p. 322.
- Hodin, J. P., Review of: Hans Theodor Flemming, F. K. Gotsch, p. 322.
- Hodin, J. P., Review of: Adrian Stokes, *Painting and the Inner World*, p. 322.
- Imagination, Immediacy, and Human Concerns, George E. Woodman, p. 123.
- Ishikawa, Joseph, *Beginnings and Ends*, p. 144.
- James, Martin S., *Mondrian and the Dutch Symbolists*, p. 103.
- Janson, H. W., *History of Art*, Review by Edwin C. Rae, p. 74.
- Kallop, Edward, *The Cooper Union Museum*, p. 117.
- Kaprow, Allan, *The Effect of Recent Art Upon the Teaching of Art*, p. 136.
- Kelley, Edward T., *Neo-Dada: A Critique of Pop Art*, p. 192.
- Kingsbury, Alison Mason, *Lipchitz Sculpture at Cornell*, p. 140.
- Klitzke, Theodore E., Review of: *The Complete Library of World Art*, p. 84.
- Klitzke, Theodore E., Review of: Joseph C. Sloane, *Paul Marc Joseph Chevanard: Artist of 1848*, p. 182.
- Kocher, Sandra A., *2" x 2" Color Slides of Art*, p. 42.
- Kubler, George, *The Shape of Time: Remarks on the History of Thing*, Review by Priscilla Colt, p. 78.
- Leger's United Nations' Murals, Bruce Gregory, p. 35.
- Leite, Laurence E., Review of Francis S. Grubar, *William Ranney: Painter of the Early West*, p. 260.
- Letters to the Editor, p. 62, 144, 230, 291.
- Lindsay, Kenneth C., Review of: Camilla Gray, *The Great Experiment: Russian Art 1863-1922*, p. 182.
- Lipchitz Sculpture at Cornell, Alison Mason Kingsbury, p. 140.
- Literate Delacroix, The, Dorothy Wirtz, p. 37.
- McCune, Evelyn, *The Arts of Korea: An Illustrated History*, Review by Wallace S. Baldinger, p. 82.
- Maine and its Artists, William B. Miller, p. 160.
- Man and Supermarket, R. Willard Throneberry, p. 290.
- Man Ray and the New York Dada, Carl Belz, p. 207.
- Manzella, David, *Educationists and the Evisceration of the Visual Arts*, Review by David W. Ecker, p. 319.
- Master Drawings, Vol. I, Review by Robert M. Walker, p. 256.
- Maurer, George, *Nature of Nabi Symbolism, The*, p. 96.
- McLean, Ruari, *Victorian Book Design and Colour Printing*, Review by Alan M. Fern, p. 321.
- Meiss, Millard, *Art Bulletin at Fifty, The*, p. 226.
- Miller, Dwight, Review of: Stephen Toumlin, et al., *Seventeenth Century Science and the Arts*, p. 178.
- Miller, William B., *Maine and its Artists*, p. 160.
- Moir, Alfred, Review of: Albert E. Elsen, *Purposes of Art*, p. 258.
- Mondrian and the Dutch Symbolists, Martin S. James, p. 103.
- Myer, Prudence R., Review of: Benjamin Rowland, Jr., *The Evolution of the Buddha Image*, p. 324.

Nature of Nabi Symbolism, The, George Mauner, p. 96.
Nedo-Dada: A Critique of Pop Art, Edward T. Kelly, p. 192.
 Neumeyer, Alfred, Review of: Adrian Chapuis, *Die Zeichnungen von Paul Cézanne im Kupferstichkabinett*, Basel, p. 182.
 Neumeyer, Alfred, Review of: J. P. Hodin, Ed., *Bekenntnis zu Kokoschka: Erinnerungen und Deutungen*, p. 322.
 Neumeyer, Alfred, Review of: Paul Ortwin Rave, *Kunstgeschichte in Festschriften: Allgemeine Bibliographie kunstwissenschaftlicher Abhandlungen in den bis 1960 erschienenen Festschriften*, p. 258.
 New Fine Arts Building at Ohio State, p. 58.
New Tendency, The (Nouvelle Tendance-Recherche Continue), George Rickey, p. 272.
 Pannier, Herbert, Review of: Peter Selz, *Emil Nolde*, p. 264.
 Parks, Robert O., Review of: Margaret Harold, *Prize-Winning Paintings*, p. 326.
 Parks, Robert O., et al., *Piranesi*, Review by Hylton A. Thomas, p. 180.
 Paul, Sherman, Louis Sullivan: *An Architect in American Thought*, Review by J. Carson Webster, p. 262.
 Pfeifferberger, Selma, Review of: Dennis Hay, *The Italian Renaissance in its Historical Background*, p. 172.
 Phelps, Carla, *Copyright and Art*, p. 120.
Preconceptual Eye, The, by Joseph Slate and Irvin L. Child, p. 27.
 Pyron, Bernard, *Wright's Small Rectangular Houses*, p. 20.
 Rae, Edwin C., Review of: H. W. Janson, *History of Art*, p. 74.
 Randhawa, M. S., *Kangra Paintings on Love*, Review by Walter M. Spink, p. 186.
 Rave, Paul Ortwin, *Kunstgeschichte in Festschriften: Allgemeine Bibliographie kunstwissenschaftlicher Abhandlungen in den bis 1960 erschienenen Festschriften*, Review by Alfred Neumeyer, p. 258.
Rearrangement in Black and White: Whistler's Mother, Frank Anderson Trapp, p. 204.
 Rickey, George, *The New Tendency (Nouvelle Tendance-Recherche Continue)*, p. 272.
 Robbins, Daniel, *From Symbolism to Cubism: The Abbey of Creteil*, p. 111.
 Rosenthal, Earl E., *The Cathedral of Granada: A Study in the Spanish Renaissance*, Review by Marilyn Stokstad, p. 178.

Rowland, Benjamin, Jr., *The Classical Tradition in Western Art*, Review by Lawrence D. Steffel, Jr., p. 326.
 Rowland, Benjamin, Jr., *The Evolution of the Buddha Image*, Review by Prudence R. Myer, p. 324.
 Scheyer, Ernst, Review of: Carl Grommelt and Christine von Mertens *Das Dohnsche Schloss Schlobitten in Ostpreussen*, p. 86.
 Schloss, Martin F., *Gruenewald and the Chicago Portrait*, p. 10.
Scholar and the Artist, The, Joseph C. Sloane, p. 16.
 Schuler, J. E., ed., *Great Drawings of the Masters*, Review by Winslow Ames, p. 256.
 Schulze, Franz, *Statement on the New European Art*, p. 202.
 Selz, Peter, *Emil Nolde*, Review by Herbert Pannier, p. 264.
 Selz, Peter, *Three Inquiries Into the Effects of Symbolism*, p. 96.
 Slate, Joseph and Irvin L. Child, *The Preconceptual Eye*, p. 27.
 Sloane, Joseph C., *Paul Marc Joseph Chénard: Artist of 1848*, Review by Theodore E. Klitzke, p. 182.
 Sloane, Joseph C., *The Scholar and the Artist*, p. 16.
 Soehner, Halldor, *Spanische Meister*, Review by Harold E. Wetthey, p. 328.
 Spink, Walter M., Review of M. S. Randhawa, *Kangra Paintings on Love*, p. 186.
Statement on the New European Art, by Franz Schulze, p. 202.
 Steffel, Lawrence D., Jr., Review of: Benjamin Rowland, Jr., *The Classical Tradition in Western Art*, p. 326.
 Stokes, Adrian, *Painting and the Inner World*, Review by J. P. Hodin, p. 322.
 Stokstad, Marilyn, Review of: Earl E. Rosenthal, *The Cathedral of Granada: A Study in the Spanish Renaissance*, p. 178.
 Stokstad, Marilyn, *Teaching History of Art in German and Spanish*, p. 142.
Teaching History of Art in German and Spanish, Marilyn Stokstad, p. 142.
 Thomas, Hylton A., Review of: Robert O. Parks, et al., *Piranesi*, p. 180.
Three Inquiries into the Effects of Symbolism, Peter Selz, p. 96.
 Throneberry, R. Willard, *Man and Supermarket*, p. 290.
 Toumlin, Stephen, et al., *Seventeenth Century*

Science and the Arts, Review by Dwight Miller, p. 178.
 Trapp, Frank Anderson, *The Armory Show: A Review*, p. 2.
 Trapp, Frank Anderson, *Rearrangement in Black and White: Whistler's Mother*, p. 204.
2" x 2" Color Slides of Art, Sandra A. Kocher, p. 42.
Unfinished Business in Education and the Arts, Donald G. Arnstine, p. 24.
Universities and the Visual Arts, James Watrous, p. 1.
 Vaccaro, Nick Dante, *Gorky's Debt to Gaudier-Brzeska*, p. 33.
Visual Arts and Judaism, J. P. Hodin, p. 222.
 Walker, Robert M., Review of: *Master Drawings*, Vol. I, p. 256.
Washington University Collections, The, William N. Eisendrath, Jr., p. 292.
 Waterhouse, Ellis K., *Italian Baroque Painting*, Review by Howard Hibbard, p. 86.
 Watrous, James, *Universities and the Visual Arts*, p. 1.
 Webster, J. Carson, Review of: Sherman Paul, *Louis Sullivan: An Architect in American Thought*, p. 262.
 Weinberg, Saul S., Review of: Paolo Enrico Arias and Max Hirmer, *History of 1000 Years of Greek Vase Painting*, p. 260.
 Weinberg, Saul S., Review of: James Walter Graham, *The Palaces of Crete*, p. 79.
 Wetthey, Harold E., Review of: Halldor Soehner, *Spanische Meister*, p. 328.
 Werner, Alfred, *The Forgotten Art of Max Liebermann*, p. 214.
 Werner, Alfred, *Modigliani the Sculptor*, Review by George E. Downing, p. 88.
 Wingert, Paul S., *Primitive Art: Its Traditions and Style*, Review by David Gebhard, p. 79.
 Wirtz, Dorothy, *The Literate Delacroix*, p. 37.
 Woodman, George E., *Imagination, Immediacy, and Human Concern*, p. 123.
Wright's Small Rectangular Houses, Bernard Pyron, p. 20.
 Wunder, Richard P., *Extravagant Drawings of the Eighteenth Century from the Collection of the Cooper Union Museum*, Review by Paul Zucker, p. 84.
 Zucker, Paul, Review of: Richard P. Wunder, *Extravagant Drawings of the Eighteenth Century from the Collection of the Cooper Union Museum*, p. 84.
 Zupnick, Irving L., *Brengel and the Revolt of the Netherlands*, p. 283.

The following sections of the CAA annual meeting at Philadelphia in January were inadvertently omitted from our account in the spring issue (p. 248). Please note that next year's meeting will be on January 28-30, 1965 at the Beverly-Hilton Hotel, Beverly Hills, California.

American Painting, Sculpture and the Decorative Arts, 1607-1913

Chairman: Charles F. Montgomery, The Henry Francis du Pont Winterthur Museum. **Speakers:** Thomas Thorne, College of William and Mary. *The Style of Charles Bridges (The Portraits of William Byrd's Children)*. David C. Huntington, Smith College. *Frederic Edwin Church and the Representation of the Wilderness: An American Version of the Grand Style in Landscape*. Allan Ludwig, Yale University.

Invention and Borrowing in New England Stonecarving: 1653-1815. Marion J. Nelson, University of Minnesota. *Two Phases of Art Nouveau in American Pottery*. Albert S. Roe, Cornell University. *The Turkey in Boston: Renaissance Decorative Motifs in 17th-Century New England Decorative Arts*.

Drawings

Chairman: Felice Stampfle, The Pierpont Morgan Library. **Speakers:** Alfred K. Moir, University of California, Santa Barbara. *Some Observations Concerning Drawing in the Work of Caravaggio and His Followers*. J. Richard Judson, Smith College. *A Dutch Pupil of Titian*. Seymour Slive, Harvard University. *Reconsideration of Some Rejected Rembrandt Drawings*. Frederick Hartt, University of Penn-

sylvania. *Michelangelo and Sebastiano All Over Again*.

The Influence of Criticism on Contemporary Art
Chairman: Irving Kaufman, University of Michigan. **Panelists:** Louis Finklestein, Yale University. Henry Geldzahler, Metropolitan Museum of Art. Jack Kroll, Art Editor, Newsweek Magazine.

An Imaginary Curriculum

Chairman: Dore Ashton, Pratt Institute. **Panelists:** James Johnson Sweeney, Houston Museum of Fine Arts. Mrs. Mercedes Matter, Pratt Institute. Helen Frankenthaler, Painter, New York City. A. D. Reinhardt, Brooklyn College. Tosun Bayrak, Fairleigh Dickinson University.

